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Constitutio Apostolica

De Liturgia Deque Cantu Gregoriano et
Musica Sacra Cotidie Magis
Provehendis

Pius Episcopus

Servus Servorum Dei

Ad Perpetuam Rei Memoriam

Apostolic Constitution

On the Promoting Daily More and More
of the Liturgy, Gregorian Chant,
and Sacred Music

Pope Pius

Servant of the Servants of God

For the Perpetual Memory of This Matter.



DIVINI cultus sanctitatem tuendi cum Ecclesia a Conditoro Christo munus acceperit, eiusdem est profecto, salva quidem Sacrificii et sacramentorum substantia, ea praecipere — caerimonias nempe, ritus, formulas, preces, cantum—quibus ministerium illud augmentum et publicum optime regatur cuius peculiare nomen est *Liturgia*, quasi actio sacra praeclenter. Atque res utique sacra est liturgia; per eam enim ad Deum evehimur ipsique coniungimur; fidem nostram testamur nosque gravissimo ei obligamur officio ob accepta beneficia et auxilia, quibus perpetuo indigemus. Hinc intima quaedam necessitudo inter dogma et liturgiam sacram, intemque inter cultum et populi sanctificationem. Quapropter Caelestinus I fidei canonem expressum esse censebat in



SINCE the Church has received from her founder Christ the responsibility of safeguarding the sanctity of divine worship, it is truly her duty, saving indeed the substance of the Sacrifice and Sacraments, to prescribe those things—ceremonies, rites, formulas, prayers, and chant—by which may best be regulated that august and public ministry, to which, as an action eminently sacred, is given the special name of Liturgy. Liturgy is indeed a sacred thing, for through it we are elevated to God and united with Him: we give testimony of our faith: and we satisfy the grave obligation we are under for the benefits and assistance which we have received and of which we are constantly in need. Hence there is a certain intimate relation between dogma and sacred

venerandis liturgiae formulis; ait enim: "*legen credendi lex statuat supplicandi. Cum enim sanctorum plebium praesules mandata sibi met legatione fungantur, apud divinam clementiam humani generis agunt, et tota secum Ecclesia congemiscente postulant et precantur*" (1).

Quae communes supplicationes primum *opus Dei*, deinde *officium divinum* appellate, quasi debitum cotidie Deo solvendum, noctu dieque olim fiebat, magna quidem christianorum frequentia. Ac mirum quantum iam inde ab ipsa antiquitate temporum ingenuae illae cantilenae, quae sacras preces actionemque liturgicam exornabant, ad fovendam in populo pietatem contulerunt. Namque in veteribus praesertim basilicis, ubi episcopus, clerus populusque divinas laudes alterne concinebant, non parum liturgici cantus eo valere ut plurimi ex barbaris ad christianum civilemque cultum, historia teste, adducerentur. In templis catholicae rei oppugnatores altius sanctorum communionis dogma didicerunt; quamobrem Valens imperator, arianus, prae divini mysterii maiestate, a S. Basilio peracti, stupore quodam insolito correptus, animo deficiebat; ac Mediolani S. Ambrosius ab haereticis arguebatur se turbas liturgicis catibus fascinare, quibus quidem percussus Augustinus consilium cepit Christi fidem amplectendi. In ecclesiis deinde, ubi ex tota fere civitate chorus ingens fiebat, opifices, aedium fabri, pictores, sculptores, litterarum ipsi studiosi, per liturgiam ea theologiarum rerum cognitione imbuebantur, quae hodie ex illius aetatis mediae monumentis tantopere elucet.

Ex his intelligitur cur Romani Pontifices tantam abhiberint sollicitudinem in liturgia tutanda et custodienda; et quemadmodum tam multa erat eis cura in dogmate aptis verbis exprimendo, ita liturgiae sacrae leges ordinare, tueri et ab omni adulteratione praeservare studuerint. Itemque patet cur Sancti Patres liturgiam sacram (seu *supplicandi legem*) verbis scriptisque commentati sint; et Tridentinum Concilium voluerit eam esse christiano populo exponenda et explicandam.

Quod vero ad nostra haec tempora attinet, Pius X, abhinc annos XXV, in praescriptionibus illis *Motu Proprio* promulgandis, quae ad cantum gregorianum et musicam sacram pertinent, hoc in primis sibi proposuit ut scilicet christianum spiritum in populis excitaret et aleret, ea sapienter removendo quae templi sanctitudinem maiestatemque dedecerent. Etenim ob eam causam ad aedes sacras fideles conveniunt ut pietatem inde, tamquam ex praecipuo fonte, hauriant, veneranda Ecclesiae mysteria ac publicas sollemnesque preces actuose

liturgy just as there is between religion and the sanctification of the people. Celestine I believed, therefore, that the rule of faith was expressed in the venerable formulas of the liturgy, for he says: "Let the norm of prayer determine the norm of faith. For when the leaders of the sacred assemblies perform their duties by virtue of their calling, they plead the cause of human kind before the Divine Clemency, and they beseech and pray, while the entire Church sighs with them."

These common petitions, which were first called the "work of God" (*opus Dei*) and then the "divine office" (*officium divinum*), as though a debt to be daily paid to God, were once wont to be made night and day by a large concourse of Christians. It is wonderful how already in ancient times those beautiful chants, which adorned the sacred prayers and liturgical action, contributed to the fostering of piety among the people. For in the ancient basilicas, especially, where the bishop, clergy, and people were accustomed to sing in turn the divine praises, the liturgical chant, as history proves, was no small factor in leading many barbarians to Christianity. It was in the churches that the opponents of the Catholic faith learned more profoundly the dogma of the communion of the saints; on this account overcome by an extraordinary awe by reason of the majesty of the divine mysteries celebrated by Saint Basil, the emperor Valens, an Arian, was bereft of his courage. At Milan, Saint Ambrose was accused repeatedly of bewitching the multitude by liturgical songs, which moved Augustine to the resolution of embracing the faith of Christ. In the churches, moreover, where the great choir consisted of practically the entire city, the artisans, builders, painters, sculptors, and literary men were imbued by means of the liturgy with a knowledge of theological matters, which today is so clearly apparent from the monuments of the Middle Ages.

From this it may be understood why the Roman Pontiffs have manifested such great solicitude in guarding and preserving the liturgy: and just as they were so greatly concerned to express dogma in precise language, so they were always zealous to regulate, safeguard, and preserve the laws of sacred liturgy from all adulteration. Likewise it is obvious why the holy Fathers commented upon the sacred liturgy (or the "law of prayer"); and why the Council of Trent wished it to be expounded and explained to the people.

Moreover, with regard to our times, Pius X twenty-five years ago in promulgating the regulations concerning Gregorian chant and sacred music sought above all to arouse and foster the Christian spirit in the people by wisely removing all that is unbecoming the sanctity and

(1) Epist. ad episcopos Galliarum, Patrol. Lat., L, 535.

participando. Permagnum igitur interest quidquid est liturgiae ornamentum normis quibusdam praeceptisque Ecclesiae contineri, ut artes reapse, velut par est, quasi ancillae nobilissimae divino cultui inserviant; quod quidem nedum in detrimentum, in maiorem potius dignitatem splendoremque ipsarum artium quae in sacris locis adhibentur certe cedit. Idque mirum sane in modum in musica sacra effectum est: ubicumque enim praescriptiones illae diligenter sunt in usum deductae, ibidem cum lectissimae artis venustates reviviscere, tum religiosi spiritus late florere coeperunt; propterea quod populus christianus, liturgico sensu altius imbutus, et eucharisticum ritum et psalmodiam sacram et supplicationes publicas participare impensius consuevit. Quod Nos quidem ipsum iucunde experti sumus, cum, primo Pontificatus Nostri anno, ingens clericorum chorus ex omni natione liturgiam sollemnem, quam in Vaticana Basilica celebravimus, gregorianum cantu nobilitavit.

Iam vero dolendum hic est quibusdam in locis eas leges sapientissimas plene non fuisse in usum deductas; ideoque optatos fructus inde perceptos non esse. Namque probe novimus vel dictitasse aliquos se eis legibus non teneri quae tam sollemniter edictae fuerant; vel nonnullos, primum quidem iisdem paruisse, sed pedetentim ei musicae generi indulsisse quod est omnino a templis arcendum; vel denique alicubi, cum praesertim saecularia sollemnia in memoriam celebrarentur musicorum illustrium, causam inde quaesitam esse quaedam opera in templo exsequendi quae, quamvis praeclara, cum sacri loci et liturgiae sanctitati non congruerent, in ecclesiis nequaquam erant adhibenda.

At tamen, quo clerus populusque eis legibus et praescriptionibus, quae sancte, inviolateque in Ecclesia universa servandae sunt, religiosius pareat, nonnulla haec adiacere placet, quae nempe hoc XXV annorum spatio experiendo didicimus. Idque eo libentius Nos facimus quod hoc anno non solum musicae sacrae restorationis, quam diximus, recordatio, sed etiam memoria monachi illius Guidonis Arretini celebrata est; qui, cum circiter abhinc annos nongentos, Romani Pontificis iussu, in Urbem venisset, ingeniosum illud suum inventum protulit, quo liturgici cantus, iam inde ab antiquitate traditi, et facilius evulgarentur, et, ad Ecclesiae artisque ipsius utilitatem ac decus, integre servarentur in posterum. In Lateranis aedibus, ubi antea S. Gregorius Magnus, monodiae sacrae thesauro—haereditate quidem monumentoque Patrum—collecto, digesto et aucto, *Scholam* illam percelebrem, ad veram liturgicorum cantuum interpretationem perpetuandam, tam sapienter constituerat, Guido monachus experimentum egit mirifici sui in-

venti, coram romano clero ipsoque Pontifice majesty of the house of God. The faithful assemble in the sacred places in order that they may thence draw piety, as from its principal fount, by actively participating in the venerable mysteries of the Church and in her solemn public prayers. It is very important, therefore, that the ornaments of the liturgy be kept within due bounds by certain rules and regulations of the Church in order that the arts, as it is fitting, may serve divine service as noblest handmaids; and the result of this will certainly not be to the detriment but rather to the greater dignity and splendor of those very arts that are employed in the sacred places. This indeed has been accomplished in a wonderful way in sacred music, for wherever these regulations have been diligently put into practice both the most pleasing charms of art have begun to revive and the religious spirit to flourish widely; because a Christian people more deeply imbued with a liturgical sense has accustomed itself to participate more eagerly in the Eucharistic rite, sacred psalmody, the public prayers. This We Ourselves joyfully experienced at the time when in the first year of Our pontificate a large choir of clerics from every nation ennobled by Gregorian chant the solemn liturgy which we celebrated in the Vatican basilica.

But it must be regretted that these eminently wise laws have not been fully put into practice in some places; and that consequently the desired fruits have not been realized. For it is well known that some have repeatedly affirmed that these laws although solemnly promulgated are not obligatory; that others having submitted to them in the beginning have gradually indulged in that sort of music which must be absolutely prohibited in the churches; or finally that in some places particularly for the solemn celebration of the centenaries of illustrious musicians compositions have been executed in church which, though beautiful in themselves, must by no means be played in the churches, since they are ill-suited to the sanctity of the sacred place and of the liturgy.

In order that the clergy and the people, however, may more religiously obey these laws and regulations, which should be observed in the universal Church conscientiously and inviolately, it seems good to add here some things which we have learned from experience during the last twenty-five years. This we do the more willingly because we celebrate this year not only the anniversary of the restoration of sacred music as mentioned above but also the memory of the illustrious monk Guido of Arezzo; who, after coming to the Holy City at the command of the Roman Pontiff nearly nine hundred years ago, disclosed his ingenious invention, by which the liturgical songs, already then handed

Maximo; qui, rem eximie probando meritaque laude proseguendo, hoc effecit ut eadem innovatio longe lateque paulatim propagaretur, atque omne musicae artis genus magnum inde caperet incrementum.

Omnibus igitur Episcopis atque Ordinariis, quibus quidem, cum sint liturgiae custodes, de sacris artibus in ecclesiis cura esse debet, nonnulla hic Nos commendare volumus, quasi optatis respondentes, quae ex tot musicis congressionibus, praecipueque ex recentiore conventu, Romae habito, Nobis significarunt non pauci sacri Pastores ac studiosissimi rei huius praecones, quos omnes merita hic laude honestamus; eademque, ut infra, efficacioribus viis rationibusque propositis, ad effectum deduci iubemus.

I. Quicumque sacerdoti initiari cupiunt, non modo in seminariis sed etiam in religiosorum domibus, iam inde a prima aetate cantu gregorianiano et usica sacra imbuantur; propterea quod facilius tum ea perdiscunt, quae ad modulationes sonosque pertinent; et vocis vitia, si fortasse habeant, eradicare vel saltem corrigere queunt, quibus quidem postea, adultiores aetate, mederi prorsus non possent. Ab ipsis primordiorum scholis institutio cantus et musicae incipienda est, ac deinde in gymnasio et lycaeum continuanda; ita enim qui sacros ordines suscepturi sunt, cum iam cantus periti sensim sine sensu facti sint, in theologicorum studiorum curriculo, sine ullo quidem labore ac difficultate, altiore illa disciplina institui poterunt quam verissime *aestheticam* dixeris monodiae gregorianae ac musicae artis, polyphoniae atque organi, quamque clerum pernoscere omnino decet.

II. Esto igitur in seminariis ceterisque studiorum domiciliis, utrique clero recte conformando, brevis quidem sed frequens ac pene cotidiana cantus gregoriani et musicae sacrae lectio vel exercitatio; quae si liturgico spiritu peragatur, solatium potius quam onus, post severiorem disciplinarum studium, alumnorum animis afferet. Auctior ita pleniorque utriusque cleri in liturgica musica institutio id certe efficiet ut ad dignitatem priscam splendoremque *chorale officium* restituatur, quod pars est,

down from antiquity, could be both more easily made known and preserved in their entirety in the future for the utility and splendor of the Church and art. In the Lateran, where previously Saint Gregory the Great after gathering, arranging, and increasing the treasury of sacred monody—the heritage and monument of the Fathers—had very wisely established a most celebrated school to perpetuate the true interpretation of the liturgical songs, the monk Guido made a trial of his wonderful invention in the presence of the Roman clergy and of the Supreme Pontiff himself; and by his excellent demonstration and praiseworthy pursuit of the matter he caused this innovation to spread gradually far and wide, and every sort of musical art to progress through it.

Therefore, to all Bishops and Ordinaries, who, being the custodians of the liturgy, must concern themselves with the sacred arts in the churches, we here wish to suggest some things in response to the wishes expressed to us in very many musical congresses and particularly in the more recent convention held at Rome by not a few Bishops and very zealous heralds of this cause, all of whom We honor with merited praise; and by the more effective ways and means proposed, We command that these same things be put into practice, as follows:

I. Not only in seminaries but also in religious houses, let the aspirants to the priesthood be instructed in Gregorian chant and sacred music from their first years, because then they can more easily learn the things pertaining to modulations and tones; and they can then remove or at least correct the defects of the voice, which possibly they have and which they could not entirely remedy afterwards as adults. The course in singing and music should be begun in the primary schools themselves and should then be continued in the high-school and college, for thus the candidates for sacred orders, having gradually become skilled in singing, can be instructed without labor and difficulty during the course of their theological studies in that higher discipline, which is most truly called the aesthetics of Gregorian monody, of the art of music, of polyphony, of the organ, and which it is entirely fitting a cleric should know.

II. Therefore, let there be in seminaries and other places of studies, by rightly conforming it to both classes of the clergy, a short and almost daily instruction or exercise in Gregorian chant and sacred music. This, if carried out in the liturgical spirit, will afford the minds of the students a relief rather than a burden after the pursuit of more severe studies. This more widely extended and more complete education of each clergy in liturgical music will assuredly effect that the choral office, which is

divini cultus praecipua; itemque ut *scholae* et *capellae musicorum*, quas vocant, ad veterem gloriam revocentur.

III. Quicumque in *Basilicis aedibusque cathedralibus, collegiatis et conventualibus religiosorum* cultum moderantur et exercent, iidem totis viribus contendunt ut rite, id est ad Ecclesiae praescripta, *chorale officium* instaurentur; neque id solum quod ad commune praeceptum spectat divini officii peragendi *digne* semper, *attente* ac *devote*, sed etiam quantum ad canendi artem attinet; in psallendo enim, et iusta tonorum ratio curanda est una cum mediis suis numeris clausulisque ad sonum exquisitis, et congruens ad asteriscum mora, et plena denique concordia illa in psalmodicis versiculis hymnorumque strophis conclamandis. Quae si egregie efficantur, omnes rite psallentes, cum suorum animorum in adorando Deo unitatem mirifice ostendant, tum, in moderata duarum chori partium vice, sempiternam illam Seraphim laudem, qui clamabant alter ad alterum: "*Sanctus, Sanctus, Sanctus*" aemulari videntur.

IV. Ne quis autem in posterum faciles excusationes praetextat ut ab officio Ecclesiae legibus parendi liberatum se existimet, ordines canonicorum omnes ac religiose eadem communitates de his rebus in statis coetibus agant; et quemadmodum olim *cantor* erat seu *rector Chori*, ita in posterum in canonicorum et religiosorum choris aliquis eligatur peritus, qui cum liturgiae cantusque choralis normas in usum deducendas curet, tum singulorum vel chori universi vitia emendet. Quo in genere praetereundum non est, ex veteri constantique Ecclesiae disciplina atque ex ipsis capitularibus Constitutionibus quae adhuc vigent, quotquot ad chorale officium tenentur, omnes saltem cantum gregorianum rite pernoscere oportere. Cantus vero gregorianus, in ecclesiis omnibus cuiusvis ordinis adhibendus, is est qui ad veterum codicum iidem restitutus, ab Ecclesia in editione authentica, vaticanis typis, iam propositus est.

V. *Capellas etiam musicorum* iis omnibus ad quos spectat commendatas hic volumus, utpote quae, decursu temporum, in antiquarum *scholarium* locuni suffectae, eo pacto in Basilicis maioribusque templis constitutae sint ut polyphonicam praecipue musicam ibidem efficerent. Quam quidem ad rem, merito *polyphonia* sacra post gregorianum cantum altero loco haberi solet: ideoque vehementer Nos cupimus ut *capellae* huiusmodi, quemadmodum a saeculo

a principal part of divine worship, be restored to its former dignity and splendor; and that the "schools" and "chapels of music", as they were termed, be recalled to their ancient glory.

III. Let those who direct and conduct divine service in basilicas, and cathedral, collegiate, and conventual churches of religious, strive with all their powers to restore duly the choral office, i. e., according to the regulations of the Church; and this not only as it pertains to the common precept of always saying the divine office "digne, attente, ac devote," but also as it regards the art of singing. For in singing proper attention must be paid to the sequence of tones together with their mediations and endings chosen according to their modes, to suitable stops at the asterisks, and finally to a full concord in chanting the psalm-verses and the strophes of the hymns. If this be well accomplished, all who sing in proper manner—since they wonderfully demonstrate the unity of their minds in adoring God—in the regulated alternation of the two parts of the choir, will appear to emulate that eternal praise of the Seraphim who cry one to another: "Holy, Holy, Holy."

IV. Lest, however, anyone in the future bring forward ready excuses to think himself freed from the obligation of obeying the laws of the Church, let all orders of canons and religious communities likewise act in accordance with these things at their regular meetings; and just as there was once a chanter or rector of the choir, so in the future let some skilled person be chosen in the choir of the canons and religious both to see to it that the rules of the liturgy and choral singing are put into practice and to correct the defects of the individuals and of the choir as a whole. In this matter it must not be forgotten that according to the ancient and constant practice of the Church and according to the capitular constitutions themselves still in force, all those at least upon whom the office in choir is obligatory must be well versed in Gregorian chant according to the rites of the Church. The Gregorian chant to be used in all churches of any order whatsoever is that which has been revised according to the testimony of the ancient documents and which has already been set forth by the Church in her authentic, the Vatican edition.

V. We wish that "musical chapels" also be recommended to all concerned inasmuch as these, having in the course of time taken the place of the ancient schools, have been established in basilicas and major churches to execute polyphonic music in particular. It is pertinent to note that sacred polyphony is rightly wont to be considered immediately after Gregorian chant; and We earnestly desire, there-

(Please turn to page 43)

The Caecilia

OTTO A. SINGENBERGER.....Editor

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His Eminence, George Cardinal Mundelein,
Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:

December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

" . . . your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

" . . . We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary . . .

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it . . . we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

Strandicus and Climacus

Pope Pius XI. and
Church Music

The "Divini cultus sanctitatem" by our Holy Father Pope Pius XI of Dec. 20, 1928, removes all doubt as to the present day force of the "Motu Proprio" on Church Music by Pope Pius X of sacred memory.

With the brief of the present Pontiff, the assertion, that with the death of Pope Pius X also ended his laws governing Church Music, does not

hold good; for Pope Pius XI refers to that celebrated document of Pope Pius X and regrets the fact that the Motu Proprio of twenty-five years ago has not been put to practice as it should have been.

Pope Pius X. gave the Motu Proprio of Nov. 22, 1903, the "force of law", and on Jan. 8, 1904, through the Congregation of Sacred Rites issued a decree, commanding and ordaining "that the said 'Instructions' (the Motu Proprio) be received and most religiously observed by all churches," and by this he meant ALL the churches throughout the Catholic world.

Pope Pius XI after a few introductory remarks in his Constitutio Apostolica, clearly and forcibly states—"We command that these same things be put into practice as follows,"—and in conclusion "These things We proclaim, declare, and sanction, decreeing that this Apostolic Constitution is and always will be firm, valid, and effective, and that it receive and attain its full and entire effects, anything to the contrary notwithstanding.

"Therefore, no one is allowed to infringe upon this Constitution promulgated by Us or rashly dare to oppose the same".

A careful study of this brief will clearly show what is expected of us regarding the music in our churches. It is not necessary to point out here any one sentence in particular. It is all so important that not one factor can be overlooked. For the benefit of our readers, we publish in this issue of THE CAECILIA, the original with a translation.

We would, however refer to paragraph VII., in which our Pontiff says "Since We have learned of attempts made in some places to introduce again a certain type of music not at all fitting for the discharge of the sacred duties, etc., etc.," we believe

that Pope Pius XI may have had in mind a movement in some European countries, again introducing the Masses of Haydn, Mozart, etc., and here in our country, some of those same compositions, but in so-called "approved" and "revised" editions. "Approved" and "revised" editions of a once non-liturgical Mass is an absolute impossibility, a subject that will be treated quite extensively in an

early issue of THE CAECILIA.

Pope Pius XI again shows how solicitous Holy Mother the Church is, regarding her Liturgy, how She wishes to safe-guard her most valued and treasured arts through her divinely instituted authorities. We, as Her obedient children, will without question and without thought of argument, do as She ordains through them.

CONSTITUTIO APOSTOLICA

(Continued from page 41)

XIV ad saeculum XVI floruerunt, ita hodie illic maxime renoventur ac revirescant ubi divini cultus frequentia et amplitudo maiorem cantorum numerum exquisitioremque eorum delectum postulant.

VI. *Scholae puerorum*, non modo apud maiora templa et cathedrales, sed etiam penes minores et paroeciales aedes excitentur; pueri autem a *capellarium* magistris ad recte canendum instituuntur ut ipsorum voces, iuxta veterem Ecclesiae morem, virorum choris sese adiungant, maxime cum in polyphonica musica, ut olim, adhibendae sint pro suprema voce, quae *cantus* appellari consuevit. Ex eorum numero, saeculo praesertim XVI, polyphoniae auctores peritissimi, uti est compertum, prodire, quos inter omnium facile princeps Ioannes ille Petrus Aloisius Praenestinus.

VII. Quoniam vero didicimus tentari alicubi ut quoddam musicae genus resumatur, sacrorum officiorum perfunctioni haud omino congruens, praesertim ob immoderatiorem instrumentorum usum, Nos quidem hic profitemur cantum cum symphonia coniunctum nullo modo ab Ecclesia tamquam perfectiorem musicae formam rebusque sacris aptiorem haberi; etenim magis quam instrumenta, vocem ipsam in sacris aedibus resonare decet; vocem nempe cleri, cantorum, populi. Neque est autem putandum incremento musicae artis Ecclesiam obsistere, quod instrumento cuilibet humanam vocem anteponat; siquidem nullum instrumentum, quamvis eximium atque perfectum, in exprimendis animi sensibus humanam vocem superare potest, tum maxime cum ipse animus ea utitur ut preces et laudes ad Omnipotentem Deum extollat.

fore, that chapels of this kind, just as they flourished from the fourteenth to the sixteenth century, be restored and flourish today in those places where the large assembly and the dignity of divine service demand a greater number and a more choice selection of singers.

VI. Let schools for children be established not only in the major churches and cathedrals but also in connection with the smaller and parochial churches; let the children, moreover, be instructed in the art of singing by the teachers of the chapel schools in order that their voices may in accordance with the custom of the Church mingle with the choirs of men, and especially when these must be used, as formerly, in polyphonic music for the highest voice usually called "cantus". From this number, in the sixteenth century especially, there appeared, as is evident, the most skillful composers of polyphony, among all of whom the famous John Peter Aloisius Praenestinus was easily the most distinguished.

VII. Since We have learned of attempts made in some places to introduce again a certain type of music not at all fitting for the discharge of the sacred duties, especially because of a too unrestrained use of instruments, We here proclaim that singing joined to concert is not in any manner to be considered by the Church as a more perfect form of music and more suited to sacred things; indeed it is more becoming for the voice itself to resound in the sacred places than for instruments: the voice namely of the clergy, chanters, and people. Nor should anyone think that the Church opposes any progress in the art of music because of the fact that it places the human voice before any instrument; for no instrument, however excellent and perfect, can surpass the human voice in giving utterance to the sentiments of the mind and especially when the mind uses it to address its prayers and praises to the Omnipotent God.

VIII. Est quidem Ecclesiae proprium musicum instrumentum a maioribus traditum, *organum*, ut aiunt quod, ob miram quandam granditatem maiestatemque, dignum habitum est ut cum liturgicis ritibus coniungeretur, sive cantum comitando, sive, silente choro, ad praescripta, harmonias suavissimas eliciendo. At vero in hoc etiam illa vitanda est sacri et profani permixtio, quae causa cum fabrorum qui organa conficiunt, tum modulatorum quorundam qui novissimae musicae portentis indulgent, huc demum evaderet ut de ipso ad quem destinatur fine mirificum hoc instrumentum deflecteret. Equidem ad liturgiae normas Nosmet ipsi optamus ut quaecumque ad organum spectant nova semper incrementa capiant; sed temperare Nobis non possumus quin conqueramur quod, uti olim aliis musicae formis quas merito Ecclesia prohibuit, ita hodie novissimis sane formis tentetur ut in templum profani spiritus invehantur; quas quidem formas, si gliscere inciperent, facere non posset Ecclesia quin omnino damnaret. Personent in templis ii tantum organi concentus qui maiestatem loci referant ac rituum sanctitudinem redoleant; hoc enim pacto ars tum fabrorum in construendis organis tum musicorum in eisdem adhibendis, revirescet ad liturgiae sacrae efficax adiumentum.

IX. Quo autem actuosius fideles divinum cultum participant, cantus gregorianus, in iis quae ad populum spectant, in usum populi restituatur. Ac revera perneccesse est ut fideles, non tamquam extranei vel muti spectatores, sed penitus liturgiae pulchritudine affecti, sic caerimoniis sacris intersint—tum etiam cum pompae seu processiones, quas vocant, instructo cleri ac sodalitatum agmine, aguntur—ut vocem suam sacerdotis vel scholae vocibus, ad praescriptas normas, alternent; quod si auspicio contingat, iam non illud veniat ut populus aut nequaquam, aut levi quodam demissoque murmure communibus precibus, liturgica vulgarive lingua propositis, vix respondeat.

X. In hoc utriusque cleri industria desudet, praeceuntibus quidem Episcopis et locorum Ordinariis, ut, per se vel per alios rei peritos, liturgicam musicamque populi institutionem curent, utpote cum doctrina christiana coniunctam. Quod quidem facilius efficietur scholas praecipue, pia sodalicia ceterasque consociationes liturgicis cantibus instruendo; religiosorum autem, sororum ac piarum feminarum communitates alacres sint ad hunc finem assequendum in variis institutis quae sibi ad educandum et erudiendum concredita sunt.

VIII. The proper musical instrument of the Church, handed down from the ancients is the organ, which, because of its certain wonderful fullness and majesty, was considered worthy of being associated with the liturgical rites either by accompanying the singing; or, during the silence of the choir, by producing the sweetest harmonies in accordance with ecclesiastical precepts. But even in this respect there must be avoided that joining of the sacred and the profane which born because of the organ-builders and of some musicians who indulge in the monstrosities of the latest music, would ultimately result in a departure of this wonderful instrument from the end for which it was intended. We certainly desire that whatever pertains to the organ ever make new progress in accordance with liturgical rules; but We cannot refrain from lamenting the fact that as formerly by other types of music which the Church rightly prohibited, so today an attempt is made by the latest types to introduce a profane spirit into the church; and if these forms should begin to increase the Church could not do otherwise but condemn them absolutely. Let only those tones of the organ resound in the church which re-echo the majesty of the place and enhance the sanctity of the rites; for in this way both the art of the organ-builder and of the organist will flourish once more to the effective support of sacred liturgy.

IX. In order that the faithful, moreover, may participate more actively in the divine worship, let Gregorian chant be restored to the people's execution in those parts proper to them. It is very necessary that the faithful, not as strangers and mute spectators, but rather as those deeply affected by the beauty of the liturgy, should so assist at the sacred ceremonies—also when the solemnities or processions of the assembled clergy and societies take place—that they mingle their voice alternately with the voices of the priests or of the scholar according to the prescribed rules. If this were favorably brought about, it would not happen that the people would not respond at all or in a certain vain and feeble murmur at the common prayers offered in the liturgical or vernacular language.

X. Let the industry of both classes of clergy, presided over by the Bishops and local Ordinaries, exert itself in this that they personally or through others skilled in the matter, attend to the liturgical and musical education of the people as joined to Christian doctrine. This will be more easily accomplished by instructing particularly the schools, pious associations, and the other societies in liturgical songs. Let communities of religious sisters and pious women be active to attain this end in the various training and educational institu-

Itemque valde ad hanc rem valituras esse confidimus eas societates quae in nonnullis regionibus, ecclesiasticis auctoritatibus obsequentes, musicam sacram ad Ecclesiae leges restaurare contendunt.

XI. Ad haec omnia, quae sperantur, adipiscenda peritis magistris iisdemque frequentissimis omnino opus est. Quo in genere, Scholis et Institutis illis, passim per catholicum orbem conditis, debitas laudes tribuimus; siquidem disciplinas huiusmodi diligenter docendo, praecceptores optimos idoneosque effingunt. Sed maxime memorare hoc loco ac dilaudare placet *Pontificiam Scholam musicae sacrae altius tradendae*, quae inde ab anno MCMX in Urbe a Pio X constituta est. Hanc Scholam, quam deinde proximus decessor Noster Benedictus XV studiose provexit novaque sede donavit, Nos quoque peculiari quodam favore prosequimur, tamquam pretiosa Nobis haereditate a duobus Pontificibus relictam, eandemque idcirco Ordinariis omnibus magnopere commendatam volumus.

Equidem probe novimus ea omnia, quae supra mandavimus, quantum studii postulant ac laboris. At vero quis ignorat quam multa opera quamque magno artificio confecta, nullis devicti difficultatibus, maiores nostri posteritati tradiderint, utpote qui pietatis studio ac liturgiae spiritu imbuti essent? Neque id mirum: quidquid enim ab ipsa, quam Ecclesia vivit, interiore vita proficiscitur, mundi huius perfectissima quaeque transcendit. Difficultates coepti huius sanctissimi animos Ecclesiae Antistitem excitent atque erigant nedum infringant; qui voluntati Nostrae concorditer omnes constanterque obsequentes, operam navabunt Summo Episcopo episcopali suo munere dignissimam.

Haec edicimus, declaramus, sancimus, decernentes Apostolicam hanc Constitutionem firmam, validam et efficacem semper esse ac fore, suosque plenarios et integros effectus sortiri atque obtinere, contrariis quibusvis non obstantibus. Nulli igitur hominum liceat hanc Constitutionem, a Nobis promulgatam infringere vel eidem temerario ausu contraire.

Datum Romae apud Sanctum Petrum, in quinquagesimo sacerdotii Nostri natali die XX mensis Decembris anno MCMXXVIII, Pontificatus Nostri septimo.

FR. ANDREAS CARD. FRUHWIRTH,
Cancellarius S. R. E.

tions entrusted to their care. We likewise sincerely hope that those societies will be effective in this matter which, following the ecclesiastical authorities, are striving in some countries to restore sacred music according to the laws of the Church.

XI. To attain all that is hoped for, there is an absolute need of skilled teachers and these in great numbers. In this regard We give due praise to those schools and institutions established far and wide throughout the Catholic world, because only fashion the rest and most able instructors by diligently teaching studies of this kind. But it is most fitting to recall and praise the "*Pontificia Schola musicae sacrae altius tradendae*," which was founded in the Holy City by Pius X in 1910. This school which Our predecessor Benedict XV zealously promoted and endowed with a new site, We also honor with special favor as a precious heritage, bequeathed to Us by two Pontiffs, and therefore We wish it to be recommended highly to all Ordinaries.

We well know how much study and labor all this demands which We have prescribed above. But who does not know how many and skillfully accomplished works, our forbears, overcome by no difficulties, have handed down to posterity, because they were imbued with the zeal of piety and the spirit of the liturgy? And this is not to be wondered at; for whatever proceeds from the internal life itself, which the Church lives, transcends the most perfect thing of this world. May the difficulties of this most holy undertaking stimulate and arouse and by no means discourage the minds of the Bishops of the Church; for all following Our will, harmoniously and constantly, will render to the Supreme Bishop a service most worthy of their episcopal office.

These things We proclaim, declare, and sanction, decreeing that this Apostolic Constitution is and always will be firm, valid, and effective, and that it receive and attain its full and entire effects, anything to the contrary notwithstanding.

Therefore, no one is allowed to infringe upon this Constitution promulgated by Us or rashly dare to oppose the same.

Given at St. Peter's in Rome on the fiftieth anniversary of Our priesthood, the twentieth day of December in the year one thousand nine hundred and twenty-eight, the seventh of Our Pontificate.

FR. Andrew Cardinal Fruehwirth,
Chancellor of the Holy Roman Church.
(Please turn to next page)

CAMILLUS CARD. LAURENTI
S. R. C. Pro Praefectus.

Josephus Wilpert, *Decanus Coll
Proten. Apostolicorum.*

Dominicus Spolverini, *Protonotarius
Apostolicus.*

Can. Alfridus Liberati, *Canc. Apost. Adiutor
a Studiis.*

Camillus Cardinal Laurenti,
*Pro-Prefect of the Sacred Congrega-
tion of Rites.*

Joseph Wilpert,
*Dean of the College of the Protono-
taries Apostolic.*

Dominic Spolverini,
Protonotary Apostolic.

Canon Alfred Liberati,
*Assistant Apostolic Chancellor for
Studies*

The "Measure" In Gregorian Music

By Ludwig Bonvin, S. J.

(Continued)

B. THE NEUME CODICES

Gregorian chant presents many examples of one and the same melody-formula serving for several texts, texts which differ often as to the number of syllables and the place given to the word accents. Such melody types with various texts offer us a means to examine the Gregorian chant in regard to the question of its arrangement in measures.

In such a melody-formula, when applied to different texts, the new number of syllables might have changed the number of beats contained in the original group and, therefore, have altered the rhythm of this group. Have

the authors of the Gregorian formulæ admitted these changes, or have they, on the contrary, taken the necessary care to avoid these changes? Have they arranged the durations of the notes in such a way as to maintain the rhythm essentially unaltered? Have the composers shown thus that they conceived these groups as measures that build up their melodies, as groups which they wished to preserve, in other words, have they shown that they have intentionally arranged their melodies in measures? An examinaton teaches us that the latter is really the case.

Let us, for this purpose, consider the following melody-formula with its various texts:



First we wish to remark that the first antiphon (*Replevit*) and other antiphons of the same type (*De fructu, In pace, Venite, Dedisti haereditatem, Cantabant, Audite, Obtulerunt, Lumen*) in the "St. Gall Codex," 390-391, have at the first note c (marked by us with +) an episema upon the neume called *virga*. If we now examine this same passage in the two other antiphons, we see that there instead of one c we have two c's corresponding to the

two syllables "denti" and "disti." As the neume-manuscript shows, the episema seen in the first antiphon, has here disappeared; to the one episematic note of the first antiphon correspond, therefore, two non-episematic notes in the others. This equivalence (episematic virga = 2 virgas) proves first that the episema is a sign of prolongation doubling the duration of the note it affects. The circumstance, however, that the neumist has omitted the episema

in the two other antiphons proves the care he took of preserving also in these antiphons the number of beats (5) contained in the prototype (plevit.) (If he had continued to write the episema upon the first note the group would now contain six beats.) As the groups are

actually arranged the number of beats and the rhythm in all three antiphons remain essentially the same, everywhere it is the 5/8 measure.

Let us present other examples, which, after the preceding ones have been understood, explain themselves:

Notice in each second example the disappearance of the episema marked — in the first. It disappeared for metrical reasons.

After the syllabic examples above we may

consider also a melismatic one (one with more numerous notes upon the syllables taken from the Alleluja: *Dominus in Sion*, and the Alleluja: *Haec dies*.

In the first example, at A, the first two notes

of the syllable "al" (a group in

which the second note is lower than the first, being the transcription of the neume called *clivis*) have, in the manuscript, an episema attached to the note a; this clivis, therefore, has three beats and forms a 3/8 measure; in the second example, at the same place of the melody, the manuscript omits the episema, yea, it even has there the letter c which warns against

prolonging; the clivis , therefore, has

there only two beats. Why? Because the third beat is occupied by the added new note

; the group has remained a 3/8

measure: = . The reverse

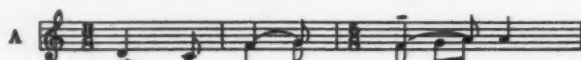
takes place at B: the clivis

in the second example is long, but short in the first , similarly for metrical rea-

sons.

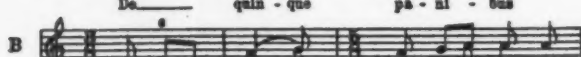
The following antiphonic formula offers very numerous examples of the care taken of the measure; it serves to more than 75 texts.

A





Ad - hano - vo - - cem
Mon - - tes et cel - - les
De - - quin - que pa - ni - bus

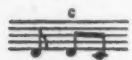
B



Sunt de - his stan - ti - bus, qui
Stat a - dex - tris e - - jus

In A the clivis  of the first measure carries an episema and has, therefore, the value of three beats; in B the episema has disappeared:  yea, the letter c placed

above the clivis warns against giving it the length it had in A; the clivis, therefore, contains but two beats; the beat, however, which it has lost is replaced by the added preceding eighth-note given to the new cyllable "sunt":

 , the 3/8 measure remains in its entirety.

Dom Mocquereau, who opposes the measure in Gregorian music, replies, it is true, that the note which precedes the clivis in B does not belong to the melody formula, that this formula begins with the clivis, the note before it being only a recitation note; that, therefore, it

does not replace partly the value elsewhere expressed by the episema, nor complete the 3/8 measure. Thus, according to Dom Mocquereau, one single note is to be a recitation. Certainly a strained interpretation! We further draw the attention to the fact that we have previously presented examples of two eighth replacing an episematic note under circumstances where there can be no question of recitation notes. Why should this not also be the case in the present example? Let us take, for instance, the first musical examples of this article. Who would agree to consider the first note c at *videntibus* and *vidisti* to be a recitation note? These two c's are evidently melody notes belonging to the measure of which they form the first beat.

Moreover, Dom Jeannin rightly answers: "If the melody formula of our antiphon begins really only with the clivis, why then is this clivis not everywhere long or everywhere short? I dare Dom Mocquereau to furnish a satisfactory explanation of this paleographic problem." The care of the measure on the part of the Gregorian composers furnishes the only plausible answer.

(To be concluded)



BEG PARDON!

Owing to the length of the Constitutio Apostolica, and space being limited, we will continue Monsignor Kealy's article, as well as Father Pierron's in the next issue of THE CAECILIA.

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